

AUTHENTIC GUITAR TAB EDITION

MÖTLEY CRÜE SAINTS OF LOS ANGELES



A5

xO xxx



F A5

xx x 10fr. xO xx

1 1 1

G5

xoo



A 5x5 grid with two dots in the bottom row, one in the first column and one in the fourth column.

9

Rhy. Fig. 1
Elec. Gtr. 1 (dbld. by Elec. Gtr. 2 throughout)

end Rhy. Fig. 1

2 34

The image shows a musical score for a guitar rhythm figure. The top staff is a standard musical notation in treble clef, showing a melody of eighth and quarter notes with a repeat sign. The bottom staff is a TAB (Tuning) section, showing fret numbers (0, 3, 2, 0) and a sequence of notes (2, 0, 3, 2, 0, 3, 2, 0, 0, 2, 0, 3, 2, 0, 3, 2, 0, 0, 3). The TAB section is labeled 'TAB' and includes a '2' and '0' for each measure. The score is divided into two parts by a double bar line, with the first part labeled 'Rhy. Fig. 1' and the second part labeled 'end Rhy. Fig. 1'.

A5

xO x x x



1

F

xx — x 10fr.

111

A5
xO xX

1

[illegible]

w/Rhy. Fig. 1 (*Elec. Gtr. 1*) 2 times

A5

○○ ○○○

●

1

F

10fr.

1 1 1

A5

xO xx

1

G5

xoo



2 2

I met a

21

A5 F A5 G5

1 111 1 2 34

All I ev - er want-ed was a shot at break-in' the rules. I want to make a lot of
man from Mars and a cou-ple oth - er freaks at night. I want to take on the

Pre-chorus:

25

F5 C5 E5 F5 C5 E5

8fr. 8fr. 7fr. 8fr. 8fr. 7fr.

13 13 133 13 13 133

mon - ey. world. But I don't want to go to school. I don't want to get a
I want to bang a mil-lion girls. I don't want to wear a

Rhy. Fig. 2 Elec. Gtr. 1 end Rhy. Fig. 2

TAB

10 10 9 9 9 9 9 9 10 10 9 9 9 9 9 9

8 8 7 7 7 7 7 7 8 8 7 7 7 7 7 7

0 8 8 0 0 0 0 0 0 8 8 0 0 0 0 0

29

F5 C5 E5 F5 C5 E5

8fr. 8fr. 7fr. 8fr. 8fr. 7fr.

13 13 133 13 13 133

real job. } Ooh, I don't want to be you. I'd rath-er be
three-piece suit. }

TAB

10 10 9 9 9 9 9 9 10 10 9 9 9 9 9 9

8 8 7 7 7 7 7 7 8 8 7 7 7 7 7 7

0 8 8 0 0 0 0 0 0 8 8 0 0 0 0 0

Chorus:

33

A5 C5 D5 F5 A5 C5 D5 G#5

1 3fr. 5fr. 8fr. 1 3fr. 5fr. 4fr.

1 13 13 13 1 13 13 13

dead. Yeah, I'd rath-er be dead. I'd rath-er be

Rhy. Fig. 3 end Rhy. Fig. 3

TAB

2 2 2 5 5 5 5 7 7 7 7 10 10 10 0 2 2 2 5 5 5 5 7 7 7 7 6 6 6

0 0 0 3 3 3 3 5 5 5 5 8 8 8 0 0 0 0 3 3 3 3 5 5 5 5 4 4 4

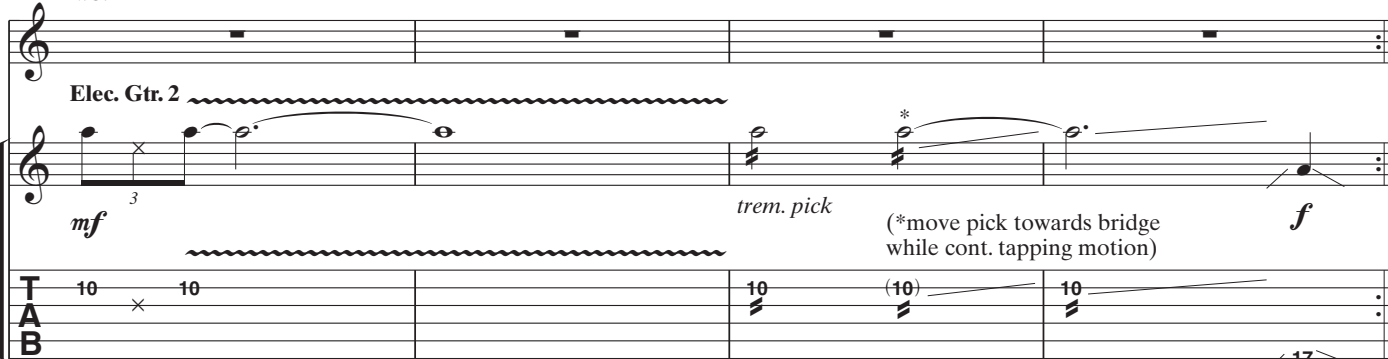
0 0

w/Rhy. Fig. 3 (Elec. Gtr. 1)



Wow!____
(on repeat) I'd rath - er be

1.
41 N.C.



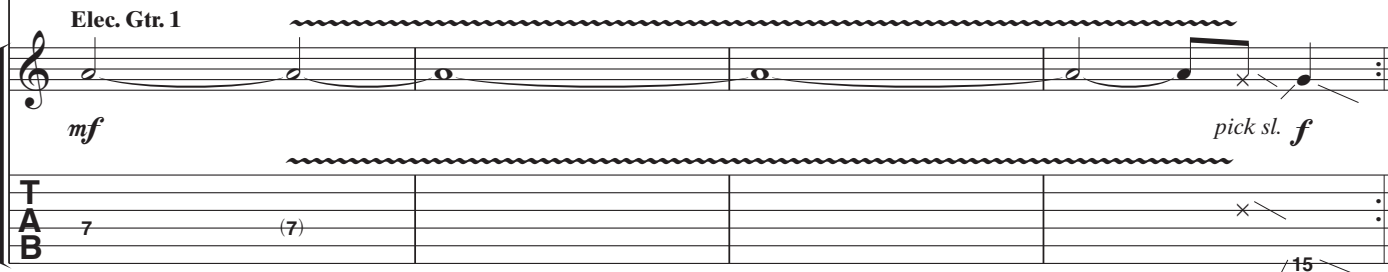
Elec. Gtr. 2

mf

trem. pick

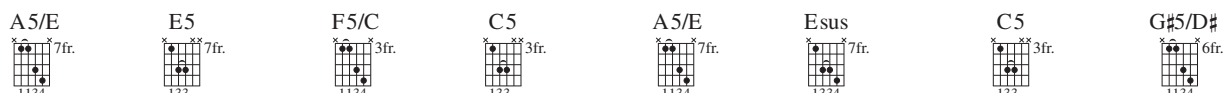
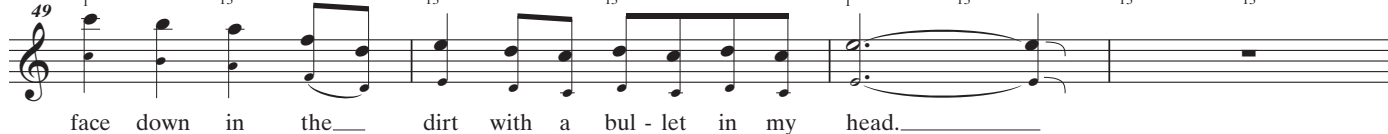
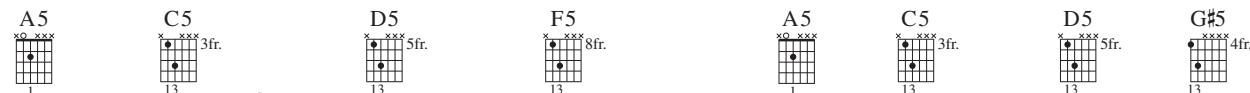
(*move pick towards bridge while cont. tapping motion)

f



2.

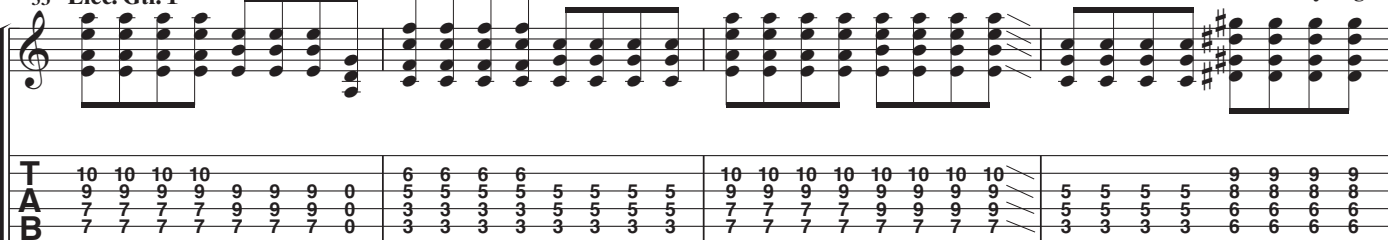
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times



Rhy. Fig. 4

Elec. Gtr. 1

end Rhy. Fig. 4



Guitar Solo:**w/Rhy. Fig. 4 (Elec. Gtr. 1) 2 times****Elec. Gtr. 2 (w/dist.)**

57 *ff*

TAB: 10 12 (12) 12 (12) 12 (12) 10 12 (12) 12 (12) 12 (12) 10 12 (12) 12 (12) 12 (12)

60

TAB: 10 12 (12) 11 9 11 (11) 10 12 12 14 (14) 13 12 14 (14) 15 15 17

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

63

TAB: 10 12 12 14 12 13 15 12 14 11 11 9 11 10 12

66

TAB: 0 (0) 3 1/2 (0) 3 1/2

trem. bar

69

TAB: 15

ad lib. string noise

pick sl.

I want to waste a lot of

10 *Pre-chorus:*

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times

73

F5 C5 E5

mon - ey, but I don't want to go to school. I don't want to get a

77

F5 C5 E5

real job. I don't want to be you.

Breakdown:

81

A5

Elec. Gtr. 1 I'd rath - er be dead. Yeah, I'd rath - er be dead.

TAB

9 9 9 9 9 9 2 2 2 2 2 2

7 7 7 7 7 7 0 0 0 0 0 0

0 0 0 0 0 0 15 0 0 0 0 0 0

85

E5

I'd rath - er be face down in the dirt with a bul - let in my head.

TAB

15 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

89

F5 D5/A

Yeah, I'd rath - er be dead. I'd rath - er be dead.

harm. -----

TAB

2.5 3 4 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 5 5 5 5 5 5 5

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times

A5 C5 3fr. D5 5fr. F5 8fr. A5 C5 3fr.

93

Yeah, I'd rath-er be dead. (It's a) dirt-y job but some-one's got to do it. It's a dirt-y job but




TAB

7 7 7 7 7
5 5 5 5 5
5 5 5 5 5 0 15

*Lead voc. dbld. δ^{b}

Outro:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

Elec. Gtr. 1

106

TAB

WHAT'S IT GONNA TAKE

Moderately slow ♩ = 88

Intro:

E7(#9)



Elec. Gtr. 2 (w/dist.)

Words and Music by

JAMES MICHAEL, NIKKI SIXX,
D.J. ASHBA and MARTI FREDERIKSEN

[illegible]

Verse:

E7(#9)

[illegible]

What's It Gonna Take - 7 - 1

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D5 5fr. **A5** **Asus** **A**

6

girls do-in' pow-der got a lit-tle on her lip. It's just an-oth-er night... Man, I can't
 did-n't like the sound, we did-n't fit the times. The ra-di-o sta-tion said it's way too

P.M. - - - - P.M. - - - - P.M. - - - - P.M.

TAB

5 5 5 5 5 5 5 5 0 0 0 0 3 3 3 2 2 2

E7(#9) 6fr.

8

take this. Run-nin' out of mon-ey and I can't pay the rent. The
 loud. So we took it to the streets just to prove 'em all wrong. We

end Rhy. Fig. 1

TAB

7 6 7 6 7 6 7 6 0 0 0 0

D5 5fr. **A5**

10

man at the la-bel says we'll nev-er write a hit. S***... Man, I can't
 knew we had it right, yeah, we knew it all a-long. It's just an-oth-er fight... Man, I can't

E7(#9) 6fr. **C5** 3fr. **A5** **E7(#9)** 6fr.

12

take this. When eve-ry-thing is dr-dr-dr-driv-ing me cra-zy. Ooh, I'm
 take this.

Elec. Gtr. 1

TAB

5 5 2 2 2 6 7 6 6 7 6

3 3 0 0 0 0 7 0 0

§ Chorus:
Λ 5

What's it gon-na take to make_ it? I'm a

Rhy. Fig. 2
Elec. Gtr. 1

N.C.(E5)

w/Rhy. Fig. 2 (*Elec. Gtr. 1*)

w/Rhy. Fig. 2a (*Elec. Gtr. 2*)

What's it gon - na take to make__ it? I'll do an - y - thing but fake__ it.

To Coda \oplus $\boxed{1.}$

What's it gon-na take, what's it gon-na take to make_ it here?__ 2. So we

Elec. Gtr. 2[illegible]

Elec. Gtr. 1

[illegible]

– *Bridge:*

here? _____
(What's it gon - na take to make it? I'll _____)

Rhy. Fill 1a

TAB	4	x	x	4	x	x	4	x	x	4	x	x											
	4	x	x	4	x	x	4	x	x	4	x	x	2		2	2	2	x	x		2	x	x
	4	x	x	4	x	x	4	x	x	4	x	x	4	0	4	4	4	x	x	0	4	x	x

Rhy. Fill 1

T																										
A																										
B	4						4	4	4	4	4	4	4	4			4	4	4	4			4	4	4	4
	2		2	2	2		2	2	2	2	2	2	2	2	2		4	4	4	4			4	4	4	4
																	F	F					F	F		

[illegible]

E7(#9)

6f

2134

[illegible]

Rhy. Fig. 3
Elec. Gtr. 1

P.M. - - - P.M. P.M. P.M. - - - end Rhy. Fig. 3

TAB

8 8 8 8 3 3 3 2 2
7 7 7 7 2 2 2 2 2
6 6 6 6 2 2 2 2 2
7 7 7 7 0 0 0 0 0

E7(#9)

6f

33

Elec. Gtr. 2

2134
8va

A.H.
(8va)

TAB

15 14 (14) 12 15 (15) 0 2



Elec. Gtr. 1



Elec. Gtr. 2

35

trem. bar

1/2 1/2 1/2 1/2 1/2 1/2

1 1 1 1 1 1

10 10 10 10 10 10

12 (12) (12) (12) 12 12

trem. bar

trem. bar

4 4

0 (0) 9

TAB

A5

Elec. Gtr. 1



Elec. Gtr. 2

(slack)



(slack) trem. bar

1 1/2

+1

(15^{ma})trem. bar
harm.

0 (0) (0) (0) 2

TAB

G5

2 34

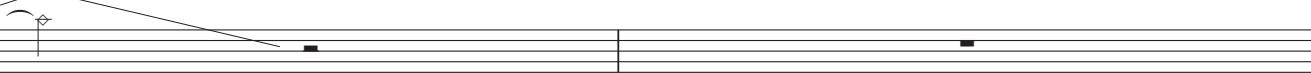
What's it gon-na take

to make it out - ta

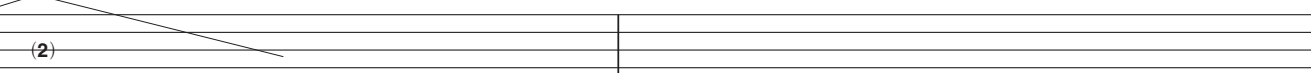
here?

Elec. Gtr. 2

+1/2



+1/2



Elec. Gtr. 1



P.M. -----

3 3 0 0 3

4 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

TAB

D.S. $\text{\textcircled{S}}$ al Coda

C

A5

N.C.(E5)

41

Rhy. Fig. 4a

end Rhy. Fig. 4a

mf

TAB

Rhy. Fig. 4

end Rhy. Fig. 4

TAB

$\text{\textcircled{C}}$ Coda

w/Rhy. Fill 1 (Elec. Gtr. 1) w/Rhy. Fig. 4 (Elec. Gtr. 1)
w/Rhy. Fill 1a (Elec. Gtr. 2) w/Rhy. Fig. 4a (Elec. Gtr. 2)

Repeat and fade

B5

C

A5

N.C.(E5)

43

DOWN AT THE WHISKY

*All Gtrs. down one whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately fast ♩ = 140

N.C.(E)

Words and Music by

JAMES MICHAEL, NIKKI SIXX,
D.J. ASHBA and MARTI FREDERIKSEN

Riff A -----

Elec. Gtr. 3 (w/dist.)

Elec. Gtr. 2 (w/dist.)

Elec. Gtr. 1 (w/dist.)

*Recording sounds a whole step lower than written.

w/Riff A (Elec. Gtr. 3) 8 times

E5 A A sus A E5

Elec. Gtr. 1

**“Stutter” rhythm produced by rapidly flicking pickup selector switch on and off.

Down at the Whiskey - 7 - 1

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*“Stutter” rhythm produced by rapidly flicking pickup selector switch on and off.

Rhy. Fig. 1
Elec. Gtr. 1

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

Pre-chorus:

Rhy. Fig. 2
Elec. Gtr. 1

2.3.
w/Rhy. Fig. 2 (Elec. Gtr. 1)



26

Go. — } Do you re - mem - ber when? — We were on the

Rhy. Fig. 2

TAB

6	(6)	9	9	13	13	14	14	14	14	6	(6)	9	9	13	13	14
4	(4)	7	7	11	11	12	12	12	12	4	(4)	7	7	11	11	12

Chorus:



30

run. Got load-ed like a shot - gun.

Rhy. Fig. 3
Elec. Gtr. 1

P.M. -+ P.M. P.M. P.M. -+ P.M. P.M. -+ P.M. P.M. P.M. -+ P.M.

TAB

0	0	2	0	4	5	0	2	0	0	2	0	4	5	7	0	0	2	0	0	2	0	4	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*First note tied on repeats.



N.C.



34

Liv - ing out — our dreams — down at the whis - ky. We nev - er made a

end Rhy. Fig. 3

P.M. -+ P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2	2	2	2	1	2	0	0	0	0	2	0	5	0	4	0	0	5	0	4	0	4	5	7	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

w/Rhy. Fig. 3 (Elec. Gtr. 1)



38

dime, — but, God, we had a good time. We

To Coda ☐

42

F#m A5 N.C. E5

al - ways made_ the scene_ down at the whis - ky.

D.S. % al Coda

46

P.M. pick sl.

TAB

0 2 0

☐ Coda

w/Rhy. Fig. 3 (Elec. Gtr. 1) simile

E A5

Voc. Fig. 1 end Voc. Fig. 1

50

(Yeah yeah yeah And we were born to fight. Yeah yeah yeah And we were get-tin' high. yeah.)

F#m A5 N.C.

54

Liv - ing out_ our dreams_ down at the whis - ky.

Guitar Solo:

E5 A.H. (15^{ma}) F#5

57 Elec. Gtr. 2 (w/wah) Elec. Gtr. 2

ff

TAB

3 2 1 (2) 3 2 (2) 0 0 0 0 0 0 2/4

Elec. Gtr. 1

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 4 2

60

G5
xxxx 3fr.
13

A.H.

TAB

3 4 6 3 0 4 0 5 5 4 5 7 4 0 5

TAB

4 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

63

A5
xo xx
11

Well, we were on the

TAB

4 5 5 4 5 7 4 0 5 7 6 7 9 6 0 17 (5) 17 (5) 19 (7) 9

5 5

P.M. -----

TAB

5 5 5 5 5 5 5 7 5 5 5 5 5 5 5 5 5 5 5 5 16

3 3

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times

66

E
231

A5
xo xx
11

run.

Got load - ed like a shot - gun.

Elec. Gtr. 2

TAB

13 13 13 13 (13) 9 9 10 12 10 10 (10)

1 1

E5

1

A5

11

N.C.

E5
○ xxx
●
1

**Outro:*

w/Rhy. Fig. 3 (Elec. Gtr. 1)

w/Voc. Fig. 1



82

Yeah,___ and we were born to fight._____ Yeah, and we were get-tin' high.

A.H. 8^{va}

8^{va} 15^{ma} 8^{va}

A.H. 1 1/2 trem. bar 1 1/2 harm. 1

TAB: 9 (9) (9) 7 7 15 16 19

*Play repeat simile.

Repeat & fade

86

F#m A5 N.C. E5

Liv - ing out___ our dreams___ down at the whis - ky.

(8^{va})

TAB: (19) 19 (19) 17 19 (19) 17 18 17 17 17 19 17 17 17 17 19 19 17 17 17 17 19 17 17 17 18

Verse 2:

We slept all day in our clothes
That's okay in Hollywood.
Another shot, another show
All night long at the Whisky a Go-Go
(To Chorus:)

Verse 3:

L.A. girls, they paid the rent
While we got drunk on Sunset Strip.
And all the cash they made, we spent
On tattoos and cigarettes.
(To Chorus:)

SAINTS OF LOS ANGELES

(Gang Vocal)

*All Gtrs. in Drop D, down one whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
JAMES MICHAEL, NIKKI SIXX,
D.J. ASHBA and MARTI FREDERIKSEN

Moderately ♩ = 106

Intro:

N.C.(Am)

(F)

w/Vocal reciting "The Lord's Prayer"

Bass Gtr.

mf w/pick

TAB: 7 7 7 9 10 9 0 7 | 0 9 0 7 7 0 0 0 | 7 7 7 9 10 9 8 7 | 8 9 8 7 7 8 8 8

*Recording sounds a whole step lower than written.

(D7/F#) (G) (G#dim) (G#dim)

TAB: 7 7 7 9 10 9 7 | 10 9 7 0 | 9 10 9 10 9 10 9 10 | 11 11 11 11 11 11 11



Rhy. Fig. 1

Elec. Gtr. 1 (w/dist.)

f *w/wah effect*

TAB: 2 0 2 0 0 2 2 0 0 2 | 2 0 2 0 0 2 2 0 3 | 0 2 0 2 0 0 2 0 3 | 1



end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile



Elec. Gtr. 2 (w/dist.)

mf *harm.*

TAB: 0 (0) (0) (0)



A5

(G5)

16

1/2

7

Elec. Gtr. 1

1/2

3 (3)

TAB

0 2 0 2 0 2 0 0

Verse:

A5

Bb5

18

1. To - night there's gon-na be a fight. So, if you need a place to go, — got a
2. Red - line, trip-ping on a land mine, sip-ping at the Trou - ba - dour. —

Rhy. Fig. 2

mf
w/wah effect
P.M. single notes

TAB

2 2 2 2 2 2 2 3
0 0 0 0 0 0 0 1

C5

G5

Bb5

20

3fr.

3fr.

3fr.

two - room slum, a mat-tress and a gun and the cops don't nev - er show. — So,
Girl's passed out nak - ed in the back lounge, ev-'rybod-y's gon - na score. — She's

end Rhy. Fig. 2

TAB

5 5 5 5 5 5 5 3
3 3 3 3 3 3 3 1

To Next Strain
(*To Pre-chorus:*)

Elec. Gtr. 2

E5

x xxx

7fr.

12

E6

Diagram of a 5x5 grid. The top row is labeled 'O' and 'xxx'. To the right of the grid is the text '7fr.'. A black dot is at (1,1) and a white dot is at (5,1).

Chorus:

30

E5 F5 F#5 G5 3fr. A5 F5 D5 5fr. G5 3fr.

Voc. dbld. 8vb

go - ing_ down_ in flames. } We are, we are the saints, we signed our life a - way.

go - ing_ down_ in flames. }

Rhy. Fig. 3

TAB

2	3	4	5	x	x	x	x	2	2	2	2	2	x	3	3	x	x	7	7	7	7	7	x	x	5	5	5	
2	3	4	5	x	x	x	x	2	2	2	2	2	x	3	3	x	x	7	7	7	7	7	x	x	5	5	5	
0	1	2	3	x	x	x	x	0	0	0	0	0	x	0	1	1	x	x	5	5	5	5	5	x	x	3	3	3

33

A5 F5 D5 5fr. G5 3fr. A5 F5

Does-n't mat-ter what you think, we're gon-na do it an - y-way. We are, we are the saints,

TAB

2	2	2	2	2	x	3	3	x	x	7	7	7	7	7	x	x	5	5	5	2	2	2	2	2	x	3	3	x	x	
2	2	2	2	2	x	3	3	x	x	7	7	7	7	7	x	x	5	5	5	2	2	2	2	2	x	3	3	x	x	
0	0	0	0	0	x	0	3	3	x	5	5	5	5	5	x	x	5	5	5	0	0	0	0	0	x	0	3	3	x	x

36

D5 5fr. G5 3fr. F5 1. G5 3fr.

one day you will con - fess_ and pray to the saints of Los An - ge - les_

end Rhy. Fig. 3

TAB

7	7	7	7	7	x	x	5	5	5	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	7	x	x	5	5	5	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	x	x	3	3	3	0	1	1	1	1	1	1	1	3	3	3	3	3	3	3	3	3	3	3	3

15

Interlude:

39

A5 Bb5 A5

TAB

2	0	2	0	2	0	2	0	0	2	2	0	2	0	2	0	3	2	0	2	0	2	0	2	0	0	2	2	0	2
2	0	2	0	2	0	2	0	0	2	2	0	2	0	2	0	3	2	0	2	0	2	0	2	0	0	2	2	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	

(G5)

2. G5 3fr.

42

saints of Los An - ge - les. —

Elec. Gtr. 2

dive w/bar A.H. harm. dive w/bar

TAB

0 2 0 2 0 2 0 0 12 12 (12) (12)

Elec. Gtr. 1

1/2

TAB

0 2 0 2 0 2 0 3 (3) 5 5 5 5 5 5 5 5 5 5

Guitar Solo:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 1st 6 meas., simile

A5 D5 5fr. G5 3fr. A5

44

harm.

TAB

5 8 5 8 (8) 4 10 8 10 10 8 10 8 10 10 8 8 8 (8) 7 4

D5 5fr. G5 3fr. A5 D5 5fr. G5 3fr.

47

P.H. — — — —

TAB

10 8 8 10 10 8 8 7 5 7 5 8 8 8 0 11 8 11 11 10 11 10 13

E5 G5 E5 Bb5

11 133 11 133

50 **Elec. Gtr. 2**

T
A
B

Rhy. Fig. 4
Elec. Gtr. 1

P.M. single notes

end Rhy. Fig. 4

T
A
B

w/Rhy. Fig. 1 (Elec. Gtr. 4) 2 times, simile

E5 G5 E5 Bb5 E5 G5

11 133 11 133 11 133 3fr.

52

Give it up, give it up. Give it up, give it up. Give it up, give it up.

T
A
B

E5 Bb5 E5 G5

11 133 11 133 3fr.

55

Give it up, give it up. Give it up, give it up!

T
A
B

Outro-Chorus:
w/Rhy. Fig. 3 (*Elec. Gtr. 1*) simile

Saints of Los Angeles - 9 - 7

61

A5 F5 D5 G5

Does-n't mat - ter what you think, we're gon-na do it an - y - way.

(8va)-----

dive w/bar

TAB

17 0 0 17 0 0 15 0 0 17 0 0 17 0 0 17 0 0 19 0 0 0

TAB

10 8 10 10 10 8 (8) 10 8 12 8 10

63

A5 D5 G5

We are, we are the saints, one day you will con - fess_____

8va-----

hold bend

dive w/bar

TAB

10 8 10 10 10 8 8 7 5 7 5 8 10 8 10 10 8 8 7 5 7 5 8

TAB

17 17 19 19 19

19

F5
133

65

and pray to the

TAB

19 17 17 17 18 17 17 17 19 17 19 17 19 17 19 (19)

TAB

12 12 14 14 13 13 15

P.H.

1. **G5**
133 3fr.

2. **G5**
133 3fr.

Elec. Gtr. 1

66

saints of Los An - ge - les. saints of Los An - ge - les.

Elec. Gtr. 2

TAB

17 20 17 20

12 10

Elec. Gtr. 1

TAB

5 5 5 5

MF OF THE YEAR

*All Gtrs. in Drop D, down one whole step:

⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
JAMES MICHAEL, NIKKI SIXX, D.J. ASHBA,
MARTI FREDERIKSEN and MICK MARS

Moderately ♩ = 94

Intro:

Synth. N.C. (D5)
Elec. Gtr. 2 (w/dist.)

mf

TAB

*Recording sounds a whole step lower than written.

5

Elec. Gtr. 1 (w/dist.)

mf
w/wah effect

T
A
B

x 10 10 10 (10)
x 10 10 10 (10)
x 10 10 10 (10)

Elec. Gtr. 2

TAB

0 5 3 0 7 5 0 7 7 0 5 5 0 7 7 0 5 3 7 5 7 7 5 0 5 3 0 7 5 0 6 5 6 5 6 5 7 7 5

7

TAB

10 13

6 6 5 7 6 5 7 6 5

0 0 0 0 5 0 4 0 3 0 0 5 0 0 3 0 4 0

*w/wah effect

9

TAB

10 10 12 12 12 13 13 13 13 15 15 15 10 10 10 12 12 12 13 13 13 13 12 12 12

13 13 15 15 15 16 16 16 16 18 18 18 13 13 13 15 15 15 16 16 16 16 15 15 15

7

6 6 5 7 6 5 7 6 5

0 0 0 0 5 0 4 0 3 0 0 5 0 0 3 0 4 0

P.S.

Verse:

N.C.(Dm)

Vocals dbld. 8vb

11

1. Oh, I'm just a thorn in your side, the dis - re - spect in your eye.
2. Call me the jack - al in heat, the black - est cat on the street.

Elec. Gtr. 1

scoops w/bar -----

TAB

(7) (7) (7) (7)

Elec. Gtr. 2

Partial P.M. throughout

TAB

12 0 0 0 11 0 0 0 10 0 0 0 8 0 0 7 0 0 12 0 0 0 10 0 0 0 8 0 0 0

13

I can't con - trol my - self.
You bet - ter watch your - self.

Elec. Gtr. 2

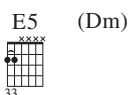
w/wah effect

TAB

5 8 5 7 3 5 1 3

TAB

2 2 0 0 0 6 0 0 0 5 0 0 0 3 0 0 7 0 0 12 0 0 0 10 0 0 0 8 0 0 0



15

I'm like the snake in your dreams, I'm tak - ing o - ver your brain
A hand gren - ade with no pin, a ra - zor blade go - ing in.

mp

TAB

1 3 5

TAB

2 0 0 0 6 0 0 0 5 0 0 0 3 0 0 7 0 0 0 6 0 0 0 5 0 0 0 3 0 0 7

Pre-chorus:



Elec. Gtr. 2

17 (Dm)

'cause I can't help my - self. } Ev - 'ry time I turn my head,
I'm go - ing straight to hell. }

mf




TAB


6 8 5 7 3 5 1 3

Cont. in slashes

TAB

0 0 0 6 0 0 0 5 0 0 0 3 0 0 0



I can hear ev- 'ry-thing that's said. Oh, I know they wish I'd go a - way.

Chorus:

22 N.C. (D5)

Bkgd.

Voc.: Here I am a - gain.

Rhy. Fig. 1

Elec. Gtr. 2

TAB

7 5 0 5 3 0 7 5 0 10 8 0 5 5 0 7 7 0 5 3 0 7 5 0 7 5 0 10 8 0 5 5 0 7 7 0 5 3 0 7 5 0

A5

F5

A5

24

Hey, now, hey, now, I'm the muth - er - f*** - er of the year.

I'm the

end Rhy. Fig. 1

TAB

7	8	x	x	x	7	7	8	x	x	x	7	x	7	x
7	8	x	x	x	7	7	8	x	x	x	7	x	8	x
10	10	10	12	9	9	9	9	8	8	8	10	7	7	7
8	8	8	10	7	7	7	7	8	8	8	10	7	7	7

w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

26

A5

F5

A5

1.

Here I am a - gain. Hey,now, hey,now, I'm the muth- er - f*** - er of the year.

I'm the

Elec. Gtr. 1

w/wah effect

TAB

1

Elec. Gtr. 2

TAB

7

5

Interlude:

N.C.
(D5)

30

10 10 9 9 8 8 7 7 6 6 5 5 1 10 10 9 9 8 8 5 6 5 6

10 10 9 9 8 8 8 8 7 7 6 6 1 10 10 9 9 8 8 6 8 6 7 6

TAB

6 5 5 4 3 7 6 5 3 4 5 7

TAB

0 4 0 0 0 5 0 4 0 3 0 0 0 4 0 0 0 3 0 4 0 5 0 0 5

MF of the Year - 10 - 6

32

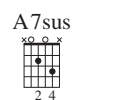
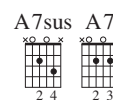
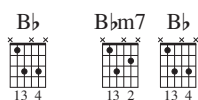
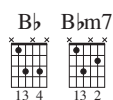
TAB

10 10 9 9 8 8 7 7 6 6 5 5 6 10 10 11 11 12 12 13 13 14 14 15 15 16 16 17

0 0 0 0 5 0 4 0 3 0 0 0 0 0 0 0 3 0 4 0 5

2.
F5

A5



Elec. Gtr. 2



34

muth-er-f***-er of the year.

Elec. Gtr. 1

mf

-4 1/2

Pre-slack bar and grad. release

Dive & release w/bar P.S.-----

TAB

0 0 0 (0) x x 10

-4 1/2



Cont. in notation

37

TAB

12 12 12 (12) 12 12 12 10

*Guitar Solo:*N.C.
(D5)

39 **Elec. Gtr. 1**

TAB

11	12	12	10	12	12	10	10	12	12	10
----	----	----	----	----	----	----	----	----	----	----

Rhy. Fig. 2
Elec. Gtr. 2

end Rhy. Fig. 2

TAB

0	6	4	0	5	3	0	0	5	0	4	0	3	0	0	7	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*w/wah effect

w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times, simile

41

P.H. -----

TAB

12	12	12	10	10	12	12	12	10	10	10	12	12	12	10	10	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

43

TAB

12	10	12	0	13	12	12	10	10	12	12	10	12	12	10	10	12
----	----	----	---	----	----	----	----	----	----	----	----	----	----	----	----	----

45 Synth.

dive w/bar

Elec. Gtr. 2

*w/wah effect

Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile

48 Here I am a - gain. Hey, now, hey, now, I'm the I'm the

1. F5 A5 2. F5 A5 Bb5

51 muth - er - f*** - er of the year. muth - er - f*** - er of the year. Here I am

A5 Bb5 C5 D5

54 Hey, now, hey, now, I'm the muth - er - f*** - er of the year. I'm the

Elec. Gtr. 1

w/wah effect

10/12

44

Outro:**w/Rhy. Fig. 2** (*Elec. Gtr. 2*) 3 times, *simile*N.C.
(D5)

57 **Elec. Gtr. 1**

T	10	10	12	12	10	10	10	12	12	10
A	10	10	12	12	10	10	10	12	12	10
B	11	10	10	12	12	12	12	12	12	12

59

T	10	10	12	12	10	10	10	12	12	10
A	10	10	12	12	10	10	10	12	12	10
B	11	10	10	12	12	12	12	12	12	12

61

T	12	10	10	12	12	10	10	12	12	10
A	12	10	10	12	12	10	10	12	12	10
B	12	10	10	12	12	10	10	12	12	10

Freely

64 **Elec. Gtr. 1**

G5

T	12	10	10	12	12	10	10	12	12	10
A	12	10	10	12	12	10	10	12	12	10
B	12	10	10	12	12	10	10	12	12	10

*w/wah effect rit. poco a poco

*rock wah pedal throughout

Elec. Gtr. 2

T	6	5	3	4	5	5	5	5	5	5
A	6	5	3	4	5	5	5	5	5	5
B	0	4	0	0	0	3	0	4	0	5

THE ANIMAL IN ME

*All Gtrs. in Drop D,
down one whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Slowly ♩ = 68

Words and Music by
JAMES MICHAEL, NIKKI SIXX,
MARTI FREDERIKSEN and MICK MARS

Intro:

F#5 4fr. **D5** **Dmaj9**

Drums

Riff A
Elec. Gtr. 1 (w/dist.)

mf

TAB

Rhy. Fig. 1

mf

TAB

*Recording sounds one whole step lower than written.

F#5 4fr. **D5** **Dmaj9** **D5** 12fr.

3

1. It

end Riff A

TAB

end Rhy. Fig. 1

TAB

The Animal in Me - 8 - 1

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Verse:

F#5 4fr. 33 **Elec. Gtr. 2 on repeat** **D5** **Dsus2** 5fr. 311

5

feels like thun - der, we were slow-ly dig-ging in. It
 wan-na be your last breath be - fore you suf - fo - cate. A

Elec. Gtr. 1

P.M. throughout

T 9 10 10 11 9 11 7 5 7 7 6 7 9
 A 11 11 11 11 11 11 7 7 7 7 7 7 7
 B 9 11 11 11 9 11 9 9 9 9 5 5 5 5

F#5 4fr. 33 **D5** 7fr. 144 **Dsus2** 5fr. 311

7

kind - a makes me won - der a - bout the lov - ers that have been.
 kiss you can't for - get, like a wed-ding on a rain-y day. The


T 10 10 11 11 11 11 9 11 5 7 7 7 6 7
 A 11 11 11 11 11 11 11 11 7 7 7 7 7 7
 B 9 11 11 11 9 11 9 9 9 5 7 7 5 5 5



F#5 4fr. 33 **D5** **Dsus2** 5fr. 311

9

Ly-ing in my bed with their hands tied up, I knew it all a - long that it was-n't e - nough.
 chills keep shoot-ing down the back of my neck, like a freight train pound-ing in the pit of my chest.

T 10 9 10 10 9 10 7 5 7 7 5 7
 A 11 11 11 11 11 11 7 7 7 7 7 7
 B 9 11 11 11 9 11 11 11 5 7 7 7 5 5

E5  11

D5  C#5  4fr. 13

Elec. Gtr. 2 *Cont. in notation*

11

’Cause, when I got a taste of you, I found some-thing I could sink my teeth in -

TAB

9	7	9	9	9	7	9	9	9	7	6	6	6	6	6	6
7	7	9	7	9	9	9	9	9	7	4	4	4	4	4	4

§ Chorus:

F#5  4fr. 333

D5  13

13

to. } It’s an ache that nev - er heals, it’s the deep - est cut you

Riff B
Elec. Gtr. 3 (clean tone)

mp
let ring throughout

TAB

4	5	4	5	5	5	5	5	7	0	0	5	0	5	5	5

Rhy. Fig. 2
Elec. Gtr. 2

TAB

4	4	4	4	4	4	4	4	2	2	2	2	2	2	2	2
4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0

15

feel. It's the thing in you that feeds the an - i - mal in me.

end Riff B

TAB

6 7 5 6 5 5 5 5 5 5

end Rhy. Fig. 2

The musical notation shows a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes grouped in pairs, followed by a quarter note, and then more eighth notes. The TAB below indicates fret numbers for each note.

TAB	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	6	6	6	7	7	9	11	
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	4	4	6	6	6	7	7	9	11

w/Rhy. Fig. 2 (*Elec. Gtr. 2*) *simile*
w/Riff B (*Elec. Gtr. 3*) *simile*

To Coda \oplus

17

1.

N.C.(E5)

w/Rhy. Fig. 1 (*Elec. Gtr. 2*) simile
w/Riff A (*Elec. Gtr. 1*) simile

N.C.(E5) F#5 4fr. D5 Dmaj9

20

the an - i - mal in me. _____

Bkgd. Voc.: An - i - mal in me.

Bkgd. Voc.: An - i - mal in me._____

2.

N.C.(E5)

Guitar Solo:

F#5

D5 Dsus2 F#5

Elec. Gtr. 1

mf w/wah effect for tone

TAB

26

29

D5 Dsus2 E

TAB

[illegible]

34

rock wah pedal rapidly throughout

TAB

TAB

36

It's a hurt that nev - er heals,___ it's the deep - est cut you

Elec. Gtr. 1

dive w/bar

TAB

A

C#5

13

D.S. % al Coda

38

feel. It's the thing in you___ that feeds___ the an - i - mal___ in me._

Elec. Gtr. 2

TAB

⊕ Coda

N.C.(E5)

Outro:

F#5

Dsus2

13

40

the an - i - mal in___ me._____ The an - i - mal___ in me._

Bkgd. Voc.: An - i - mal in me._

Elec. Gtr. 1

w/wah effect 1

TAB

2 1 2 2 (2) 1 2

Elec. Gtr. 2

TAB

4 6 7 9 0 6 4 2 0 0 0 0 0 0 0 0 0 0 0 0



43

An - i - mal in me.____

TAB

2 7 4 4 2 4 4 6 6 (6) 6 (6) 4

TAB

4 6 7 9 0 6 4 2 0 0 0 0 0 0 0 0

Start fade

F#5

Fade

Dsus2



45

8va

TAB

9 7 x 9 7 7 11 9 7 9 11 9 10 12 10 14 15 14 12 12 14 12 17 19 17 17 16 17 16 17

TAB

4 6 7 9 0 6 4 2 0 0 0 0 0 0 0 0

WELCOME TO THE MACHINE

*All Gtrs. tune down one whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
**NIKKI SIXX, D.J. ASHBA,
 MARTI FREDERIKSEN
 and MICK MARS**

Fast ♩ = 220

Intro:

N.C.(A7)

Elec. Gtr. 1 (w/dist.)

N.C.(A7)
Elec. Gtr. 1 (w/dist.)

1. 2.

f w/effects

TAB

6 12 12 12 12 6 12 12 12 12 6 12 12 12 12 12 12 12 12
5 11 11 11 11 5 11 11 11 11 5 11 11 11 11 11 11 11 11

*Recording sounds a whole step lower than written.

Verse:

7

E5 7fr. Em7 7fr. E5 7fr. Em7 7fr. Bb5 6fr. A5 5fr. E5 7fr. Em7 7fr. E5 7fr.

133 131 133 131 13 13 133 131 133

1. Step right up and lis - ten, wel - come to
2. It's so au - to - mat - ic, hock - ing bro -
3. See additional lyrics

Rhy. Fig. 1

TAB

9 7 7 9 7 7 9 9 7 7 7 9 7 7 7 9

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8 7 6 5

10

Em7 7fr. A5 5fr. Bb5 6fr. E5 7fr. Em7 7fr. Bb5 6fr. A5 5fr.

ken the show. plas - tic Sign roy - on - the "X" to sell your

- ken the show. plas - tic Sign roy - on - the ties you'll nev - er

TAB 7 7 9 9 7 7 5 8 6 9 9 7 7 9 7 7 9 7 8 7 6 5

Welcome to the Machine - 7 - 1

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Bb5
x x x
• •
1 3 3

A5
x o x
• •
1 1

C5 3fr.
x x x
• •
1 3 3

Elec. Gtr. 1

16

Rot - ting____
Sell out____

to the core,____
to the rats,____

give your ass____
make 'em rich,____

B5 2fr.
x x x
• •
1 3 3

Bb5
x o x
• •
1 3 3

A5
x o x
• •
1 1

19

like a whore._
make 'em fat.____

Once you take____ a hit,
Get a poi - son____ dwarf

you need
to watch your

Cont. in notation

22 N.C.(A7)

more, back, more, back, more, back, more, more. More, more, more, more, more. Wel-

Elec. Gtr. 1

TAB

12 12 12 12 12 6 12 12 12 12 12 6 5
11 11 11 11 11 5 11 11 11 11 11 5 5

Chorus:

26

C5 3fr. A5 N.C.(E5)

back, back. Wel - come to the ma - chine.

dbld. 8va

TAB

(12) 5 5 5 5 2 2 2 2 2 2 0 0 3 0 1 0 3 0

(11) 3 3 3 3 2 2 2 2 2 2 0 0 3 0 1 0 3 0

30

C5 3fr. A5 5fr. N.C.(E5)

Once it sucks you in, you'll nev - er leave.

dbld. 8va

TAB

0 3 0 1 0 3 5 5 5 5 2 2 2 2 2 2 0 0 3 0 1 0 3 0

5 5 5 5 2 2 2 2 2 2 0 0 3 0 1 0 3 0

3 3 3 3 0 0 0 0 0 0 0 0 3 0 1 0 3 0

34

C5 3fr. A5 C5 3fr. A5

Grind you up, spit you out. Af - ter all, you're

dbld. 8va

TAB

0 3 0 1 0 3 5 5 5 5 2 2 2 2 2 2 5 5 5 5 2 2 0 0 3 0 1 0 3 0

5 5 5 5 2 2 2 2 2 2 5 5 5 5 2 2 0 0 3 0 1 0 3 0

3 3 3 3 0 0 0 0 0 0 3 3 3 3 0 0 3 3 3 3 0 0 3 0 1 0 3 0

38

B 5 2fr. N.C.(E5) C5 3fr. A5 5fr.

just a piece of meat. Wel - come to

* harm. - - - - -

TAB

2	2	2	2	4	4	4	4	5	5	5	5	5	2
0	0	0	0	4	4	4	4	2	3	3	3	3	0

* Lightly touch palm of right hand along strings above pickups while moving toward the nut.

To Coda 1.

42 N.C.(E5) N.C.(A7)

the ma - chine. Yeah! Wow!

harm. - - - - -

TAB

2	2	2	0	0	0	0	2.2	2.2	2.2	3	3	4	4	4	5	5	7	12	12	12	12
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11	11	11	11

Interlude:

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile

E5 7fr. Em7 7fr. E5 7fr. Em7 7fr. Bb5 6fr. A5 5fr. E5 7fr. Em7 7fr. E5 7fr. Em7 7fr. A5 5fr. Bb5 6fr.

47 Elec. Gtr. 2 (w/dist.)

mf

TAB

9	7	9	7	8	7	9	7	9	7	8
---	---	---	---	---	---	---	---	---	---	---

E5 7fr. Em7 7fr. E5 7fr. Em7 7fr. Bb5 6fr. A5 5fr. N.C.(E5)

51

hold bend - - - - -

1

TAB




9	7	9	7	8	7	10	10	10	(10)	12
9	7	9	7	8	7	13	13	13	(13)	15

2.
N.C.(E5)

Interlude:

w/ad.lib. gtr. sounds & vocals throughout

55




A5  E5  C5  3fr.

75

harm. -----
dive w/bar & hold w/bar

TAB




14 12 14 12 15 12 12 12 12 15 12 15 12 14 12 12 14 12 14 12 0 (0) 5 (5)

A5  C5  3fr. A5 

79

TAB

7 7 10 10 10 12 12 12 14 14 14 12 12 12 14 14 14 12 12 14 15 15 12 15 (15) 12 15 12 12 12 12

B5  2fr. D5  5fr. D#5  6fr.

82

Cont. in notation

TAB

12 15 15 0 0 0 15 0 15 12 15 12 15 12 15 12 10 11 14

Interlude:
N.C.(A7)

D.S. § al Coda

85

Elec. Gtr. 1 Wel -

TAB

12 11 12 11 12 11 12 11 12 11 12 11 12 11 5 5 3

Moderna

$$\text{N.C.}(\text{Dm})$$

Elec. Gtr. 1 (w/dist.)

TAB

x x 10 12 0 0 9 10 0 0 0 10 0 0 9 0 10 12 0 0 9 10 0 0 0 10 0 0 9 12

Rhy. Fig. 1

3

let ring- - - - let ring- - -

P.M. 6th string- - - - -

TAB

10 12 0 0 9 10 0 0 0 10 0 0 9 1 3 0 3 2 0 0 10 10 8 7 5 0 3 0 0 7 7 7 5 5 0 5

*Implied tonality.

The musical score for "The End of the Road" by The Police is presented in a standard musical notation format. The score is in G major, 4/4 time, and features a guitar part with a melodic line and a bass line. The guitar part includes a solo section with a key signature change to Bb major. The bass line is a simple, steady accompaniment. The score ends with a "Rhy. Fig. 1" section.

Dm7(b5)

[illegible][illegible]

*Implied tonality.

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11

1. They
end Riff A

T 10 10 7 10 10 10 10 10 10 10 10 10 9 7 6
A 8 8 5 8 8 8 8 8 8 8 8 8 7 5 4
B 8 8 5 8 8 8 8 8 8 8 8 8 7 5 4

end Rhy. Fig. 2

T 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3
B 1 1 1 1 1 1 1 1 1 3 3 3 3 7 7 7 7

Verse:



Elec. Gtr. 1



13

o - pened up the door_ to got my in - san - i - ty_ They
2. Shoved in - to a hole_ got cov-ered up_ with dirt_








15

should have slammed it shut_ right then_ and thrown a - way the key_ They
That's no way to treat_ some - one_ who's feel-ing's don't get hurt_



17



stitched up my head_ from my lo - bot - o - my_ they
I don't need a rea-son to hurt you just for fun_ I'll

19

should have nev - er let me out. I'm pub - lic en - e - my. }
 ter - ror - ize your per - fect life. Yeah, you'd bet - ter run. }

Pre-chorus:

21

I'm not o - kay. I'm not o - kay, the



Elec. Gtr. 1

Elec. Gtr. 2

mf hold throughout

TAB

5 6 5 5 6 5 6 6 5 5 6 5

23

voic - es in my head al - ways say. I
 Voic - es in my head.

TAB


7 6 5 7 6 5 7 6 6 7 6 6 7 6

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

*Dm7

Dm7(b5)



25

should be com - mit - ted for be - ing so twist - ed 'cause ev - er - y - one knows I'm

*Implied tonality.

F5 3fr. A5 7fr. Dm7

28 just an - oth - er psy - cho. I went to the doc - tor, it

Dm7(b5) Bb5 1. F5 3fr. A5 7fr.

30 was - n't a shock - er when he said I should know I'm just an - oth - er psy - cho.

Interlude:

N.C.(Dm)

Elec. Gtr. 1

33

TAB

10 12 0 0 9 10 0 0 0 0 0 0 9 0 10 12 0 0 9 10 0 0 0 0 0 0 9 0

2.

F5 3fr.

A5 7fr.

Interlude:

N.C.

35 just an-oth-er psy - cho.

Elec. Gtr. 2

mf dive w/bar

12

TAB

0 10 11

Elec. Gtr. 1

partial P.M.

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*Guitar Solo:**w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile*

*Dm7

38 **Elec. Gtr. 2**

B \flat 5

12 10 10 12 10 11 12 10 10 12 10 11 10 11 15 13 10/11 10

41

F5 3fr. **A5** 7fr. **Dm7**

dive w/bar

10/11 10 13/15 0 10 10 8 8 13 13 12 12 10 10 10 10

43

B \flat 5 **F5** 3fr. **A5** 7fr.

trem. pick

10 10 10 10 8 8 13 13 8 8 10 10 8 8 11 10 10 8 12 10 13 12 18 17 15 17 15 13

Pre-chorus:

Bass & drums only

46

F **A** **Dm7**

I'm not o - kay. I'm not o - kay, I should be com - mit - ted for

Elec. Gtr. 2

hold throughout

5 6 5 6 5 6 6 5 5 6 5 5

Dm7(b5)

Bb5

F5
3fr.A5
7fr.

Elec. Gtr. 1

P.S.

**Chorus:****w/Rhy. Fig. 1** (Elec. Gtr. 1) 3 times, simile

*Dm7

Dm7(b5)

Bb5
133

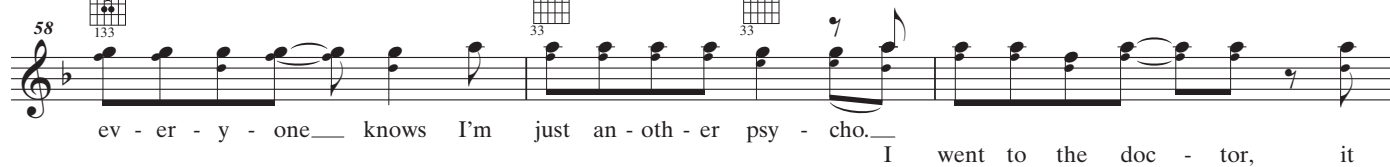
*Implied tonality.

F5
3fr.A5
7fr.

Dm7

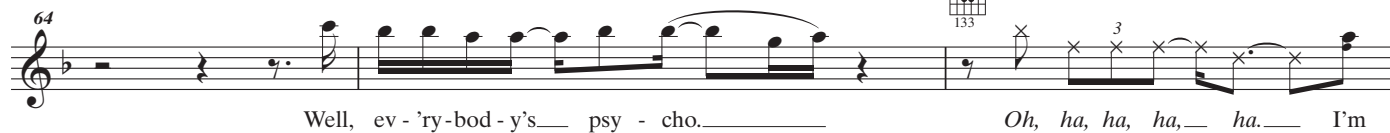
Bb5
133F5
3fr.A5
7fr.

Dm7

Bb5
133F5
3fr.A5
7fr.**Outro:****w/Rhy. Fig. 2** (Elec. Gtr. 1) 2 times, simile**Riff A** (Elec. Gtr. 2) 2 times, simile

Dm7

Dm7(b5)

Bb5
133

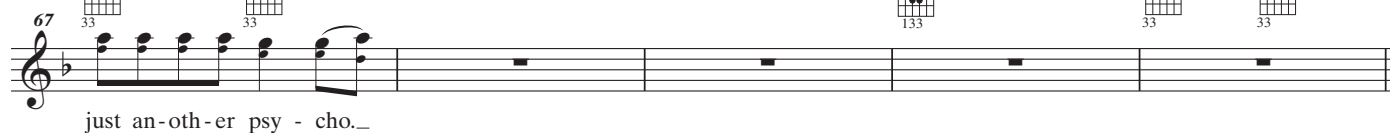
Well, ev - 'ry - bod - y's_ psy - cho.

Oh, ha, ha, ha, ha_ I'm

Start fade

Dm7

Dm7(b5)

Bb5
133F5
3fr.A5
7fr.**Fade**

just an - oth - er psy - cho.

THE END (instrumental)

Guitar

Bass

TAB

[illegible][illegible]

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1. 2.

Wow!

7

TAB

3 5 5 5 5 5 5 5 8 7

7 5 7 7 (7) 5

1/4 1/4

2 2 2 2 0 3 0 1 0 3

0 0 3 3 0 3 0 3 0 3

Verse 1:
w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

A5

10

Rolls Royce shop-ping, Vi - co - din pop - ping, burn___ my cash in Bev - er - ly Hills._

13

— Gold card lov - er, ac - count - ants run for cov - er,

16

Guc - ci went and jacked up my bills._____ Well, I know___

A5

18

— I should-n't say this but, truth be told,___ I real - ly thought that pus - sy was gold._

Rhy. Fig. 2
Elec. Gtr. 2

1/4 1/4 1/4 1/4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 3 0 0 0 3 0 3 0 0 0 3 0 3 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Elec. Gtr. 1

Chorus:

Chicks

32

al- ways step right in the s***.

Elec. Gtr. 1

E7(#9)

6fr.

2134

TAB

8 7 8 8 8
7 7 7 7 7
6 6 6 6 6

0 0

Elec. Gtr. 2

(partial P.M.)

1/2 hold

TAB

2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0

7 7 7 7 7
5 5 5 5 5

0 0 0 0 0 0

35

Interlude:
A5

dive w/bar

end Rhy. Fig. 3

1/2 hold

TAB

0 8 7 8 8 0 (0) 5 5 7 7 7 5 7 7

0 7 7 7 7 7 2 2 2 2 2 0 2 2 3 3

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a piano part (bottom), both in the key of D major (two sharps) and 4/4 time. The guitar part begins at measure 38 and features a complex, melodic line with many accidentals and a final double bar line. The piano part begins at measure 39 and features a more rhythmic, chordal accompaniment. The score is written on a grand staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a capo on the 5th fret, indicated by a "5" above the staff. The piano part includes a capo on the 2nd fret, indicated by a "2" above the staff. The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible. The guitar part includes a final double bar line, while the piano part continues to the end of the page.

42

Oh, yeah,____

1/2

1/4

1/4

TAB

Verse 2:
w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times, simile

45

— I have a jet, my balls____ are deep in debt and all____ she hears is ch - ch - ch - ching._

A5

w/Rhy. Fig. 2 (Elec. Gtr. 2) simile

48

— But she wants more;_ a gold-dig-ging whore._ Here come the law-yers a - gain._

A5

E5

52

Elec. Gtr. 1

w/slide

grad. gliss.

TAB

Chorus:
w/Rhy. Fig. 3 (Elec. Gtr. 2) 1st 4 meas. simile

56

Chicks e - qual trou - ble,____ ya add it up and get what ya get._

A5

G5

D5

G5

A5

w/Rhy. Fig. 3 (Elec. Gtr. 2) simile

59



Chicks e - qual trou - ble, they'll

62



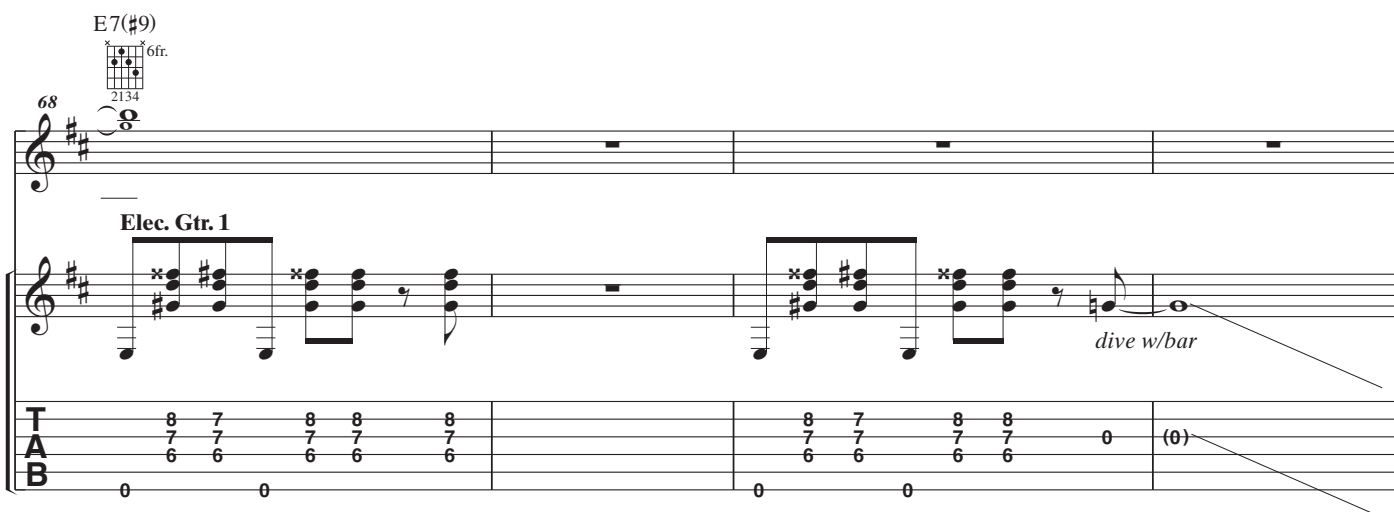
kick you when you're down in the ditch. Chicks e - qual trou -

65



- ble, I al - ways step right in, I al - ways step right in the s***, _

68



Elec. Gtr. 1

dive w/bar

TAB

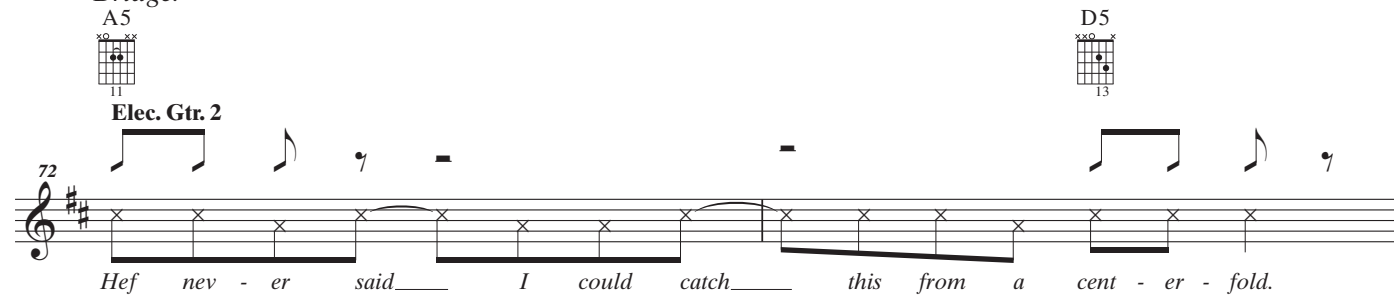
8 7 8 8 8 | 8 7 8 8 0 | (0)

6 6 6 7 6 | 6 6 7 7 6

0 0 0 0 0

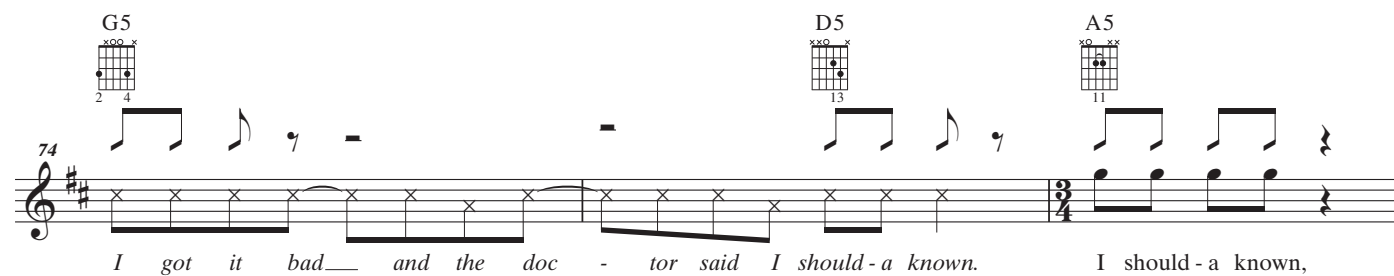
Bridge:

72



Hef nev - er said I could catch this from a cent - er - fold.

74



I got it bad and the doc - tor said I should - a known. I should - a known,



80 *Elec. Gtr. 2 cont. simile*

Yeah!

Elec. Gtr. 1

TAB

The musical score for 'Yeah!' consists of three staves. The top staff is for 'Elec. Gtr. 2 cont. simile' and contains four measures of whole rests. The middle staff is for 'Elec. Gtr. 1' and contains four measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note G4, an eighth note A4, and a quarter note B4. The third measure has a quarter note G4, an eighth note A4, and a quarter note B4. The fourth measure has a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff is a tablature line labeled 'TAB' on the left. It contains four measures of numbers. The first measure has '0 0 0 0' over '0 0 0 0' and '1' under '0'. The second measure has '0 3 3 0' over '0 3' and '2 4' under '0'. The third measure has '0 0 3' over '0 0 1'. The fourth measure has '14 14' over '14 14' and '14 14' under '14'. There are also some additional numbers and symbols in the fourth measure, including '1/2', '1', and '12 15'.

Outro-Chorus:
w/Rhy. Fig. 3 (Elec. Gtr. 2) 1st 4 meas. 2 times, simile

73

86

A5 G5 D5 G5 A5

Chicks e - qual trou - ble, _____ ya add it up and get what ya get...

(8va) -

TAB

1 17 20 17 20 20 20 17 20 17 19 17 20 20 17 20 17 20 20

89

G5

Chicks e - qual trou - ble, _____ they'll

(8va) -

scoops w/bar

TAB

17 17 15 14 14 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10

92

D5 G5 A5 G5

kick you when you're down in the ditch. _____ Chicks e - qual trou -

TAB

12 12 11 11 9 9 7 12 12 12 12 12 12 12 12 10 10 9 9 7 7 5

95

D5 G5 A5

- ble, _____ ya add it up and get what ya get. _____

A5

101

Oh, you add it up.

You get what you get.

Elec. Gtr. 2

TAB

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

104 *Outro:*

Oh, she gets half. Oh, no,

Elec. Gtr. 2

rit.

TAB

0 3 0 1 0 3 0 0 3 0 1 0 3 0 0 3 0 1 0 3 0

Freely

Freely

107

no. _____

No!

Elec. Gtr. 1

dive w/bar

A7(#9) 11fr.

A5

TAB

0

2 2

7 7

11 14

11 14

2

2

0

TAB

13 13 13 13

12 12 12 12

11 11 11 11

12 12 12 12

13 13 13 13

12 12 12 12

11 11 11 11

12 12 12 12

2

2

0

THIS AIN'T A LOVE SONG

All Gtrs. in Drop D tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E

Words and Music by
JAMES MICHAEL, NIKKI SIXX, TOMMY LEE,
MARTI FREDERIKSEN and MICK MARS

Moderately ♩ = 100

Intro:



Drums

Elec. Gtr. 1 (w/dist.)

mf w/effect processing

TAB

7 9 7

Elec. Gtr. 2 (w/dist.)

f

TAB

5 6 7 7 6 5 x 5 6 7 7 5 2 5

5

G#5 6fr. **A5** 7fr. **G#5** 6fr. **G5** 5fr. **G#5** 6fr. **A5** 7fr. **G5** 5fr. **E5**

222 333 222 111 222 333 111 111

1. I
2. She

dive w/bar

TAB

9 (9)

TAB

6 7 7 6 5 x 5 6 7 7 5 2

6 7 7 6 5 x 5 6 7 7 5 2

6 7 7 6 5 x 5 6 7 7 5 2

This Ain't a Love Song - 8 - 1

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7

look - in' like an S and M slave.
as we bar-reled down Bev - er - ly Drive.

Rhy. Fig. 1

Elec. Gtr. 2

end Rhy. Fig. 1

w/Rhy. Fig. 1 (*Elec. Gtr. 2*) 3 times, simile

Well, I

Elec. Gtr. 1

But

She said,

77

Elec. Gtr. 1

Elec. Gtr. 2

G5



F#5
 4fr.

F5
 3fr.

T A B		
	9	8
		7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a mix of chords and single notes, with some measures marked with 'X' indicating muted strings. The tablature (TAB) is provided below the staff, showing fret numbers for each note.

78

Chorus:

N.C.
(E5)

G5



19

This ain't a love__ song, this is a f***__ song. Don't have to sing - a - long.____

TAB

5	7	5	7	5	7	5	7	5	7
12	12	10							

w/partial P.M.-----

TAB

0	0	2	0	5	0	5	2	0	0	2	0	5	5	0	0	2	0	0	2	0	5	5	0	0	2	5
0	0	2	0	5	0	5	2	0	0	2	0	5	5	0	0	2	0	0	2	0	5	5	0	0	2	5

G#5 A5

G#5 G5

N.C.
(E5)

22

This ain't a love__ song, it's just a f***__ song.

TAB

13	14	14	13	12	5	7	5	7	5	7
13	14	14	13	12						
11	12	12	11	10						

w/partial P.M.-----

TAB

6	7	7	6	5	0	0	2	0	5	5	0	0	2	0	5	5	0	0	2	2	2
6	7	7	6	5	0	0	2	0	5	5	0	0	2	0	5	5	0	0	2	2	2

1. D5 5fr. 133

2.3. D5 5fr. 133

G5 5fr. 333

G5 5fr. 333

Let's do it all, —

TAB

7 7 7 7 5 0

7 7 7 7 5 0

G#5 6fr. 222

A5 7fr. 333

G#5 6fr. 222

G5 5fr. 111

G#5 6fr. 222

A5 7fr. 333

G5 5fr. 111

E5 5fr. 111

G5 5fr. 111

all night long. — Yeah!

Rhy. Fig. 2
Elec. Gtr. 2

TAB

6 7 7 6 5 X 5 6 7 7 5 2 5

6 7 7 6 5 X 5 6 7 7 5 2 5

G#5 6fr. 222

A5 7fr. 333

G#5 6fr. 222

G5 5fr. 111

G#5 6fr. 222

A5 7fr. 333

G5 5fr. 111

E5 5fr. 111

Wow!

Elec. Gtr. 1

TAB

13

end Rhy. Fig. 2

TAB

6 7 7 6 5 X 5 6 7 7 5 2 5

6 7 7 6 5 X 5 6 7 7 5 2 5

w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times, simile

32

G#5 A5 G#5 G5 G#5 A5 G5 E5

6fr. 7fr. 6fr. 5fr. 6fr. 7fr. 5fr.

222 333 222 111 222 333 111 111

TAB

14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 15 13 14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 13 13 13

To Coda ☐

34

G#5 A5 G#5 G5 G#5 A5 G5 E5

6fr. 7fr. 6fr. 5fr. 6fr. 7fr. 5fr.

222 333 222 111 222 333 111 111

TAB

14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 15 13 14 12 13 14 12 13 14 12 13 14 12 13 14 12 13 13 13 13

Elec. Gtr. 3 (w/dist. & backwards effect)

TAB

2

p *mf*
vol. swell

Guitar Solo:

N.C.
(E5)

Elec. Gtr. 3

TAB

10 9 (9) 2/4 4

1/2

Rhy. Fig. 3
Elec. Gtr. 2

end Rhy. Fig. 3

w/partial P.M.

TAB

0 2 2 2 0 0 2 5 2 0 2 2 2 0 0 2 0 2

[illegible]

Pre-chorus:

E5

The musical score for the pre-chorus consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a measure in 2/4 time containing a quarter note G5 and a dotted quarter note F#5. This is followed by a double bar line and a measure in 4/4 time containing a half note E5, a quarter note D5, a quarter note C#5, and a quarter note B4. The bottom staff also starts with a whole rest, then has a measure in 2/4 time with eighth notes G5, F#5, E5, and D5. This is followed by a double bar line and a measure in 4/4 time with a half note E5 and a quarter note D5. Below the staves, there are guitar tablature lines. The first line shows fret numbers 12, 14, 15, 14, 15, 12, 14, 15, 14, and 15. The second line shows fret numbers 12, 14, and 15.

Oh, I had wine and two_ gram lines to get_

Elec. Gtr. 2

w/partial P.M.-----

TAB

0 2 2 2 2 0 0 2

45

F5 3fr.

E5

G5 5fr.

F#5 4fr.

in - side her head..

There's no need for ros - es, I just layed..

Elec. Gtr. 1

TAB

9 8

TAB

3 3 3 3 2 0 1 7 5 5 5 5 4 4 4 4 4

3 3 3 3 3 3 3 3 5 5 5 5 4 4 4 4 4

⊕ *Coda*

This Ain't a Love Song - 8 - 8

WHITE TRASH CIRCUS

83

All Gtrs. in Drop D tuning:

⑥ = D

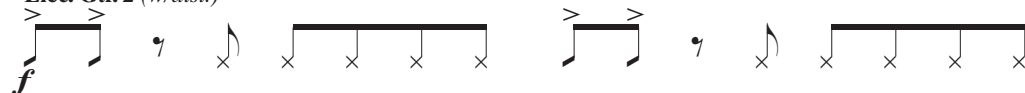
Moderately fast ♩ = 130 (♩ = ♩³)

Words and Music by
JAMES MICHAEL, NIKKI SIXX, D.J. ASHBA,
MARTI FREDERIKSEN and MICK MARS

Intro:

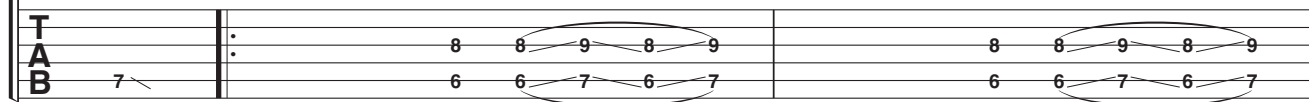


Elec. Gtr. 2 (w/dist.)

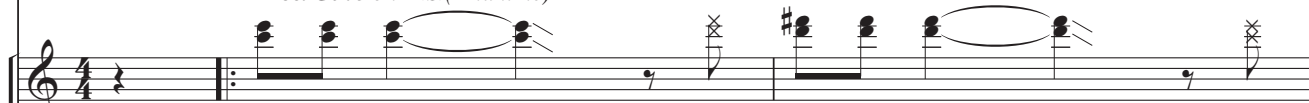


Bass Gtr.

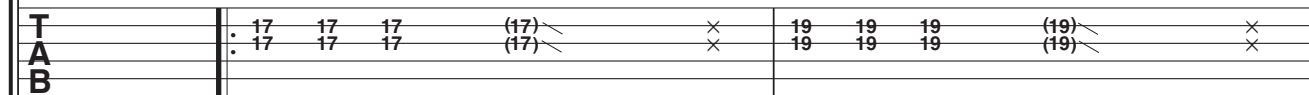
Elec. Gtr. 1 (w/dist.)



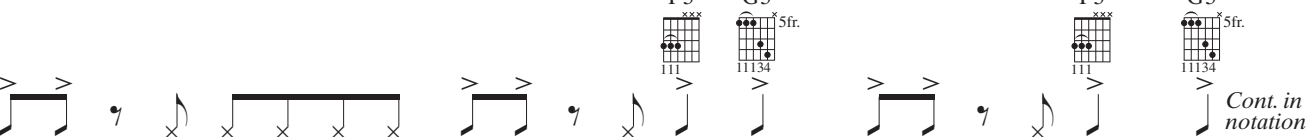
Elec. Gtr. 3 on D.S. (2nd time)



mf w/slide

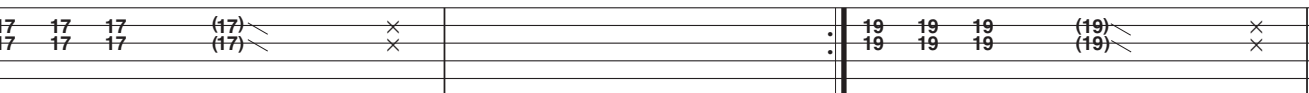
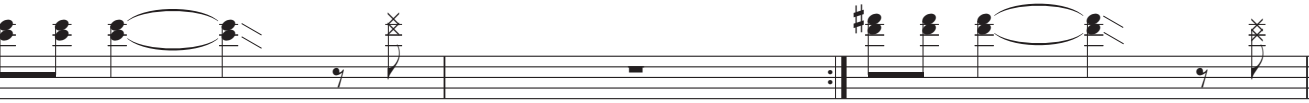
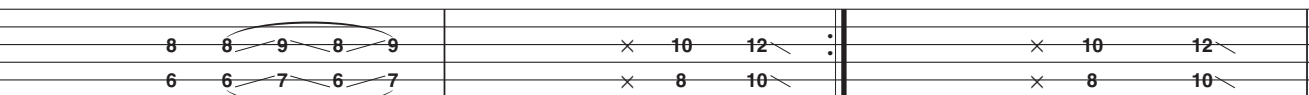


1. F5 G5 2. F5 G5



Cont. in notation

1. Well, I
2. I been



White Trash Circus - 8 - 1

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84 Verse:

A5



6

o - pened up the bot - tle and I fell out of bed. If I
liv - in' on the road a - bout a year and of a half. we

Elec. Gtrs. 1 & 2

TAB

7	7									8	9	8	9
7	7									6	7	6	7

8

could - n't find the floor un til it hit me in the head. I
go an - oth - er mile, we're gon - na kick each oth - er's ass.

TAB

7	7									8	9	8	9
7	7									6	7	6	7

10

did a lit - tle pow - der off the bath - room sink. It's
Some - one's gon - na quit or some - one's gon - na die. And

TAB

7	7									8	9	8	9
7	7									6	7	6	7

12

been a - bout a month and some - thing's start - ing to stink. Well,
we don't give a s*** 'cuz we're bus - y get - ting high. An -

TAB

7	7									8	9	8	9
7	7									6	7	6	7

Pre-chorus:

Rhy. Fig. 1
Elec. Gtr. 2



14

me and the band, we're start-ing to fight. 'Cuz, if we got a-long, it just
oth-er law-suit, an-oth-er ar-rest. We would-n't change a thing be-cause we

Riff A
Elec. Gtr. 1

TAB

T	7	5	5	5	5	5	7	5	5	5	5	9	7	7	7	7	7
A																	
B	5	3	3	3	3	3	5	3	3	3	3	7	5	5	5	5	5

Chorus:

end Rhy. Fig. 1



17

would-n't feel right. We're the white trash cir-cus, don't give a damn. We'll
love it to death.

Riff B
Elec. Gtr. 1

end Riff A **end Riff B**

TAB

T	7			9	9	7	9	7	5	7	7	5	5	5	5	5
A																
B	5			7	7	5	7	5	3	5	5	3	3	3	3	3

Elec. Gtr. 3 (w/dist.)

Rhy. Fig. 2
Elec. Gtr. 2

end Rhy. Fig. 2

TAB

T	7			2	2	0	2	0		5	5	5	5	5	5
A															
B				0	0	0	0	0	0	3	3	3	3	3	3

-4 1/2 steps

w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times, simile

w/Riff B (Elec. Gtr. 1) 2 times, simile

20

steal your girl when-ever we can. We're the drunk-en gods of the liv-ing dead. We're the

TAB

T																
A																
B																

N.C.

24

voice, we're the voice, we're the voice in your head. _ We're the trash, we're the trash, we're the

Elec. Gtr. 1

TAB

5 5 7 5 7 7 5 7 | 5 7 5 7 | 5 5 7 5 7 7 5 7

Elec. Gtr. 2

P.M. - - - - -

TAB

5 5 2 5 0 0 5 0 | 3 0 5 0 0 0 2 | 5 5 2 5 0 0 5 0

1. | 2.

27

trash in your bed. _ trash in your bed. _

A5

TAB

5 7 5 7 (7) > | 5 7 5 7 (7) >

dive w/bar

(P.M.) - - - - -

TAB

3 0 5 0 2 0 2 | 3 0 5 0 2 0 0

Guitar Solo:

E5

Elec. Gtr. 3

87

29

mf w/wah effect for tone

1/4

15 12 12 15 12 15 15 12 12 12 15 15 12 12 15 12

TAB

Elec. Gtr. 2

3

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

TAB

32

15 12 15 12 14 12 15 12 15 12 14 12 15 12 15 12 14 12 15 12 15 12

TAB

3

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

TAB

35

We're the


15 12 15 14 12 14 12 13 15 12 15 14 12 15 13

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

TAB

88 *Pre-chorus:*
w/Rhy. Fig. 1 (*Elec. Gtr. 2*) *simile*
w/Riff A (*Elec. Gtr. 1*) *simile*

F5



37

son's of the dev - il, we're the blood on the stage.____ You can

Elec. Gtr. 3

TAB

15 14 13 (13) 14 13 13 14 13 (13) 15

G5


39

love us, you can hate us but we'll nev - er go a - way. We're

Elec. Gtr. 3


TAB


15 12 15 (15) 12


pre-bend w/bar -1 1/2


0

Chorus:
w/Rhy. Fig. 2 (*Elec. Gtr. 2*) 4 times, *simile*
w/Riff B (*Elec. Gtr. 1*) 4 times, *simile*

A5


C5


F5


A5


41

white trash cir - cus, don't give a damn.____ We'll steal your girl when -

Elec. Gtr. 3

TAB

12 15 15 (15) 12 15 12 12 15 12 15 15 (15)

44

C5 3fr. F5 A5 C5 3fr. F5

ev - er we can. We're the drunk - en gods of the liv - ing dead. We're the

12 15 12 12 12 15 12 15 12 15 12 15 12 15 12 15

TAB

1.

47 A5 C5 3fr. F5

voice, we're the voice, we're the voice in your head. We're

12 15 12 12 15 12 15 12 12 15 12 12 12 12

TAB

2.

49 N.C.

voice, we're the voice, we're the voice in your head. We're the trash, we're the trash, we're the

Elec. Gtr. 1

5 5 7 5 7 7 5 7 5 7 5 7 5 7

TAB

Elec. Gtr. 2

P.M. throughout

5 5 2 5 0 0 5 0 3 0 5 0 0 0 2 5 5 2 5 0 0 5 0

TAB

52

trash in your bed.____ We're the voice, we're the voice, we're the voice in your head.____ We're the

TAB 5 7 5 7 5 7 5 5 7 5 7 7 5 7 5 7 5 7 5 7

TAB 3 0 5 0 0 (0) 2 5 5 2 5 0 0 5 0 3 0 5 0 0 (0) 2

55

trash, we're the trash, we're the trash in your bed.____

TAB 5 5 7 5 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

TAB 5 5 2 5 0 0 5 0 3 0 5 0

GOIN' OUT SWINGIN'

91

*All Gtrs. tuned down one whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Words and Music by
JAMES MICHAEL, NIKKI SIXX, D.J. ASHBA
and MARTI FREDERIKSEN

Moderately fast ♩ = 124 (*dbl.-time feel*)

Intro:

N.C.
(E5)

The musical notation for the Intro is in 4/4 time, key of E major (one sharp). It features a guitar melody starting with a natural harmonium (N.C.) on the E5 string. The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff is a guitar tablature (TAB) with fret numbers: 0 0 0 0 0 0 3 0 1 2 0 0 0 0 0 0 3 0 1 2. The first measure has a cross symbol (x) over the first fret, indicating a natural harmonium. The second measure has a dynamic marking *f* and a note *partial P.M.* (partial pinch mute). The third measure has a note *Cont. simile*.

*Recording sounds a whole step lower than written.

The first system of the song is in 4/4 time, key of E major. It features a guitar melody starting with a dynamic marking *f* and a note *grad. dive w/bar* (gradual dive with bar). The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff is a guitar tablature (TAB) with fret numbers: 0 0 0 0 0 0 3 0 1 2 0 0 0 0 0 0 2 1 0 3. The first measure has a dynamic marking *f* and a note *grad. dive w/bar*. The second measure has a note *steady release w/effects*. The third measure has a note *-7 1/2 steps*.

The second system of the song is in 4/4 time, key of E major. It features a guitar melody starting with a dynamic marking *f* and a note *grad. dive w/bar* (gradual dive with bar). The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff is a guitar tablature (TAB) with fret numbers: 0 0 0 0 0 0 3 0 1 2 0 0 0 0 0 0 2 1 0 3. The first measure has a dynamic marking *f* and a note *grad. dive w/bar*. The second measure has a note *steady release w/effects*. The third measure has a note *-7 1/2 steps*.

The third system of the song is in 4/4 time, key of E major. It features a guitar melody starting with a dynamic marking *f* and a note *grad. dive w/bar* (gradual dive with bar). The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff is a guitar tablature (TAB) with fret numbers: 0 0 0 0 0 0 3 0 1 2 0 0 0 0 0 0 2 1 0 3. The first measure has a dynamic marking *f* and a note *grad. dive w/bar*. The second measure has a note *steady release w/effects*. The third measure has a note *-7 1/2 steps*.

The fourth system of the song is in 4/4 time, key of E major. It features a guitar melody starting with a dynamic marking *f* and a note *grad. dive w/bar* (gradual dive with bar). The melody consists of eighth and quarter notes, with some slurs and accents. Below the staff is a guitar tablature (TAB) with fret numbers: 0 0 0 0 0 0 3 0 1 2 0 0 0 0 0 0 2 1 0 3. The first measure has a dynamic marking *f* and a note *grad. dive w/bar*. The second measure has a note *steady release w/effects*. The third measure has a note *-7 1/2 steps*.

Goin' Out Swingin' - 8 - 1

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7

TAB

TAB

9

TAB

partial P.M. -----

Cont. simile

TAB

11

TAB

TAB

♫ *Chorus:*

E5

A 5x5 grid with points labeled x , o , and o . The point x is at the top-left corner. The two points o are at the top-right corner and the center. Below the grid, the numbers 1, 3, and 4 are written under the first, third, and fourth columns respectively.

Rhy. Fig. 1

***Elec. Gtrs. 1 & 2**

C5

xxx 8fr.

133

22

go - in' out, go - in' out, go - in' out, go - in' out swing-in'.

*Composite arrangement.

G5

3fr.

1 2 3 4 5

B5

xxx 7fr

133

A5

5f

133

G5

3f

133

end Rhy. Fig. 1

F
⑥
2f

24

If you got the balls to fight, then come on bring it.

w/Rhy. Fig. 1 (*Elec. Gtrs. 1 & 2*) *simile*

E5

x

7fr.

134

C5

xxx 8fr.

133

26 134 135

Go - in' out, go - in' out, go - in' out, go - in' out swing-in'.

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The phrase 'swing-in' is followed by a long horizontal line, indicating a continuation or a specific musical instruction.

28

G5 3fr. B5 7fr. A5 5fr. G5 3fr. F#

Like a mid - night al - ley cat, come on, come on, come on, come on, bring it! _____

1.
Interlude:
N.C.
(E5)

30

Elec. Gtr. 2

dive w/bar & grad. release

TAB

7 9 0 (0) 0 (0)

-4 steps -4 steps

Elec. Gtr. 1

partial P.M. partial P.M.

TAB

0 0 0 0 0 0 5 7 8 9 0 0 0 0 0 0 5 7 8 9

32

harm. bar scoops

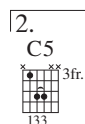
TAB

12 12 12 12 12 12 12 12 12 12

partial P.M. partial P.M.

TAB

0 0 0 0 0 0 5 7 8 9 0 0 0 0 0 0 9 8 7 5 3



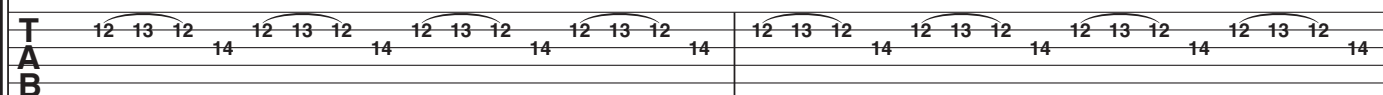
Elec. Gtr. 1



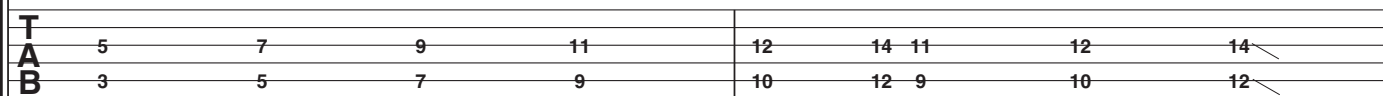
34



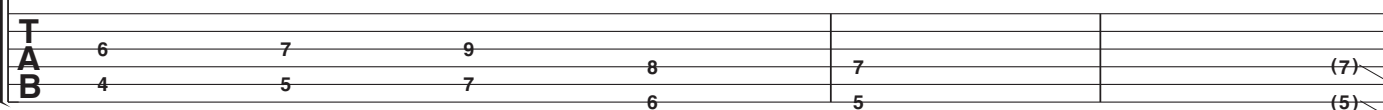
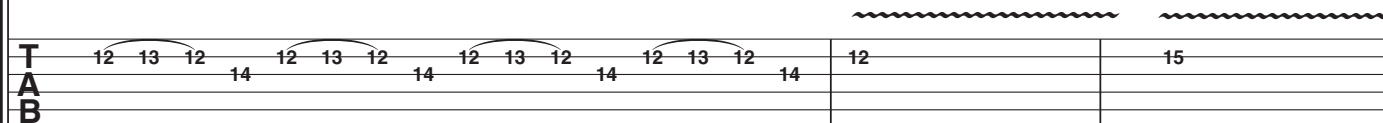
Elec. Gtr. 3 (w/dist.)

mf

Elec. Gtr. 2



36



N.C.

39

w/bar

TAB

N.C.
(E5)

43

Rhy. Fig. 2
Elec. Gtr. 1

partial P.M. -----

TAB

45

end Rhy. Fig. 2

TAB

D.S. § al Coda

48

grad. dive w/bar

harm.

harm.

harm.

harm.

grad. dive w/bar

TAB


-6 steps


-1 step

-1 step

♢ Coda

Outro:
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

E5  7fr.


C5  8fr.


53


Elec. Gtr. 3


w/wah effect

TAB: 14 14 14 12 12 12 14 14 14 14 12 14 14 | 12 12 14 12 12 14 14 14 14

G5  3fr.

B5  7fr.


A5  5fr.


G5  3fr.

F#

55


TAB: 15 15 15 15 15 15 15 15 | 15 15 14 12 | 14 14 15 14 14 14 14 15 15 15 14 14 12


E5  7fr.


C5  8fr.


57

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 | 12 12 12 12 12 12 12 12 12 12 15 15 15

G5  3fr.

B5  7fr.

A5  5fr.

G5  3fr.

F#

Repeat 2 times,
ad lib. & fade

59

TAB: 12 12 12 12 12 12 12 12 | 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14 15



FACE DOWN IN THE DIRT
WHAT'S IT GONNA TAKE
DOWN AT THE WHISKY
SAINTS OF LOS ANGELES (GANG VOCAL)

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THE ANIMAL IN ME
WELCOME TO THE MACHINE
JUST ANOTHER PSYCHO

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